

OEUVRES COMPLÈTES POUR LE PIANO DE FRÉDÉRIC CHOPIN

SEULE ÉDITION AUTHENTIQUE

SANS CHANGEMENTS NI ADDITIONS, PUBLIÉE D'APRÈS LES ÉPREUVES CORRIGÉES PAR L'AUTEUR LUI-MÊME.

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|--|------|--|------|
| Op. 1. Rondo en <i>ut</i> mineur (dédié à M ^{me} de Lindé) | 6 » | Op. 36. Deuxième impromptu en <i>fa</i> dièse majeur | 5 » |
| — Le même, à quatre mains | 7 50 | Op. 37. Deux nocturnes | 6 » |
| Op. 2. La ci darem la mano, de DON JUAN, varié, en <i>si</i> bémol. 9 » | | Op. 38. Deuxième ballade en <i>fa</i> majeur (dédiée à Robert Schumann). 5 » | |
| L'orchestre 15 » — Le quatuor 9 » | | Op. 39. Troisième scherzo en <i>ut</i> dièse mineur (dédié à Adolphe Goltmann) | 7 50 |
| Op. 3. Première polonaise brillante en <i>ut</i> majeur | 7 50 | Op. 40. Deux polonaises (dédiées à Jules Fontana) | 6 » |
| — La même, à quatre mains | 7 50 | Op. 41. Quatre mazurkas (dédiées à Étienne Wilwicki) | 6 » |
| — La même, pour piano et violon ou violoncelle | 9 » | Op. 42. Grande valse | 6 » |
| Op. 5. Rondo à la mazurka | 7 50 | Op. 43. Tarentelle en <i>la</i> bémol | 6 » |
| Op. 6. Cinq mazurkas (dédiées à la comtesse Pauline Plater) | 6 » | — La même, à quatre mains (arrangée par Czerny) | 7 50 |
| Op. 7. Quatre mazurkas (dédiées à M. Johns) | 6 » | Op. 44. Polonaise en <i>fa</i> dièse mineur (dédiée à la princesse Charles de Beauveau) | 7 50 |
| Op. 8. Premier trio piano, violon et violoncelle | 20 » | Op. 45. Prélude en <i>ut</i> dièse mineur (dédié à la princesse Tchernischeff). 6 » | |
| Op. 9. Trois nocturnes (dédiés à M ^{me} Camille Pleyel) | 7 50 | Op. 46. Allegro de concert en <i>la</i> (dédié à M ^{lle} Muller) | 7 50 |
| Op. 10. Études, premier livre (dédiées à Listz) | 18 » | Op. 47. Troisième ballade en <i>la</i> bémol majeur (dédiée à M ^{lle} de Noailles) | 7 50 |
| Op. 11. Premier concerto en <i>mi</i> mineur | 15 » | Op. 48. N ^o 1. Treizième nocturne en <i>ut</i> mineur (dédié à M ^{lle} Duperré) | 6 » |
| Le quatuor 15 » — L'orchestre 30 » | | 2. Quatorzième nocturne en <i>fa</i> dièse min. (dédié à M ^{lle} Duperré) | 6 » |
| Op. 13. Fantaisie sur des airs nationaux polonais en <i>la</i> (à Pixis). 7 50 | | Op. 49. Fantaisie en <i>la</i> bémol (dédiée à la princesse Catherine de Souze). 7 50 | |
| Le quatuor 6 » — L'orchestre 15 » | | Op. 50. Trois mazurkas (dédiées à Léon Szmilowski) | 7 50 |
| Op. 14. Krakowiak, grand rondo de concert en <i>fa</i> | 7 50 | Op. 51. Troisième impromptu en <i>sol</i> bémol (dédié à la comtesse Esterhazy) | 6 » |
| Le quatuor 7 50 — L'orchestre 18 » | | Op. 52. Quatrième ballade en <i>fa</i> mineur (dédiée à M ^{me} Nathaniel de Rothschild) | 7 50 |
| Op. 15. Trois nocturnes (dédiés à Ferdinand Hiller) | 6 » | Op. 53. Huitième polonaise en <i>la</i> bémol majeur (dédiée à Auguste Léo) | 7 50 |
| Op. 16. Rondo en <i>mi</i> bémol (dédié à M ^{lle} Caroline Hartmann) | 7 50 | Op. 54. Quatrième scherzo en <i>mi</i> majeur (dédié à Clotilde de Caraman) 9 » | |
| Op. 17. Quatre mazurkas (dédiées à M ^{me} Lina Freppa) | 6 » | Op. 55. Deux nocturnes (dédiés à M ^{lle} Stirling) | 7 50 |
| Op. 18. Grande valse, en <i>mi</i> bémol (dédiée à M ^{lle} Laura Horsford) . 6 » | | Op. 56. Trois mazurkas (dédiées à M ^{lle} Maberly) | 9 » |
| Op. 19. Bolero (dédié à M ^{lle} la comtesse E. de Flahault) | 5 » | Op. 57. Berceuse (dédiée à M ^{lle} Elise Gavard) | 5 » |
| Op. 20. Premier scherzo en <i>si</i> mineur (dédié à T. Albrecht) | 7 50 | Op. 58. Sonate en <i>si</i> mineur | 15 » |
| Op. 21. Deuxième concerto en <i>fa</i> mineur | 15 » | Op. 59. Trois mazurkas | 7 50 |
| L'orchestre 30 » — Le quatuor 15 » | | Op. 60. Barcarolle en <i>fa</i> dièse (dédiée à la baronne de Stockhausen) . 7 50 | |
| Op. 22. Grande polonaise brillante en <i>mi</i> bémol (à M ^{me} d'Est). 9 » | | Op. 61. Polonaise-fantaisie en <i>la</i> bémol majeur (dédiée à M ^{me} Veyret) 7 50 | |
| Le quatuor 6 » — L'orchestre 15 » | | Op. 62. Deux nocturnes (dédiés à M ^{lle} de Koenneritz) | 7 50 |
| Op. 23. Ballade en <i>sol</i> mineur (dédiée au baron de Stockhausen) . . . 7 50 | | Op. 63. Trois mazurkas (dédiées à Laure Czesnowska) | 6 » |
| Op. 24. Quatre mazurkas (dédiées au comte de Porthuis) | 7 50 | Op. 64. Trois vases :
N ^o 1. En <i>ré</i> bémol (dédié à la comtesse Dolphino Potocka) | 5 » |
| Op. 25. Études, deuxième livre (dédiées à M ^{me} la comtesse d'Agoult) . 18 » | | 2. En <i>ut</i> dièse mineur (dédiée à M ^{me} Nathaniel de Rothschild) . 5 » | |
| Op. 26. Deux polonaises (dédiées à Dessauer) | 7 50 | 3. En <i>la</i> bémol (dédiée à la comtesse Catherine Branicka) | 5 » |
| Op. 27. Deux nocturnes (dédiés à la comtesse d'Appony) | 6 » | Op. 65. Sonate, piano et violoncelle (dédiée à Franchomme) | 15 » |
| Op. 28. Vingt-quatre préludes, deux livres, chaque | 9 » | — Deux mazurkas en <i>la</i> mineur | 7 50 |
| Op. 29. 1 ^{er} Impromptu en <i>la</i> bémol (dédié à M ^{lle} Caroline de Lobau) . 6 » | | Op. 66. Trois études composées pour la Méthode des Méthodes de Fétis | 7 50 |
| Op. 30. Quatre mazurkas (dédiées à la princesse de Wurtemberg) . 7 50 | | — Grand duo sur Robert le Diable, à quatre mains | 10 » |
| Op. 31. Deuxième scherzo en <i>ré</i> bémol (dédié à Adèle de Furstenstein) 9 » | | — Le même, pour piano et violoncelle | 10 » |
| Op. 32. Deux nocturnes (dédiés à la baronne de Billing) | 6 » | | |
| Op. 33. Quatre mazurkas (dédiées à la comtesse de la Mostowska) . 7 50 | | | |
| Op. 34. Trois vases :
N ^o 1. En <i>la</i> bémol (dédiée à M ^{lle} de Thun Hohenstein) | 6 » | | |
| 2. En <i>la</i> mineur (dédiée à la baronne d'Ivry) | 6 » | | |
| 3. En <i>fa</i> majeur (dédiée à M ^{lle} d'Eichthal) | 6 » | | |
| Op. 35. Sonate en <i>si</i> bémol mineur et marche funèbre | 9 » | | |
| — Marche funèbre extraite de la sonate Op. 35. | 5 » | | |
| — Scherzo et marche funèbre, extraits de sa sonate et
arrangés à quatre mains par Fontana | 7 50 | | |

Paris, BRANDUS ET C^o, Éditeurs

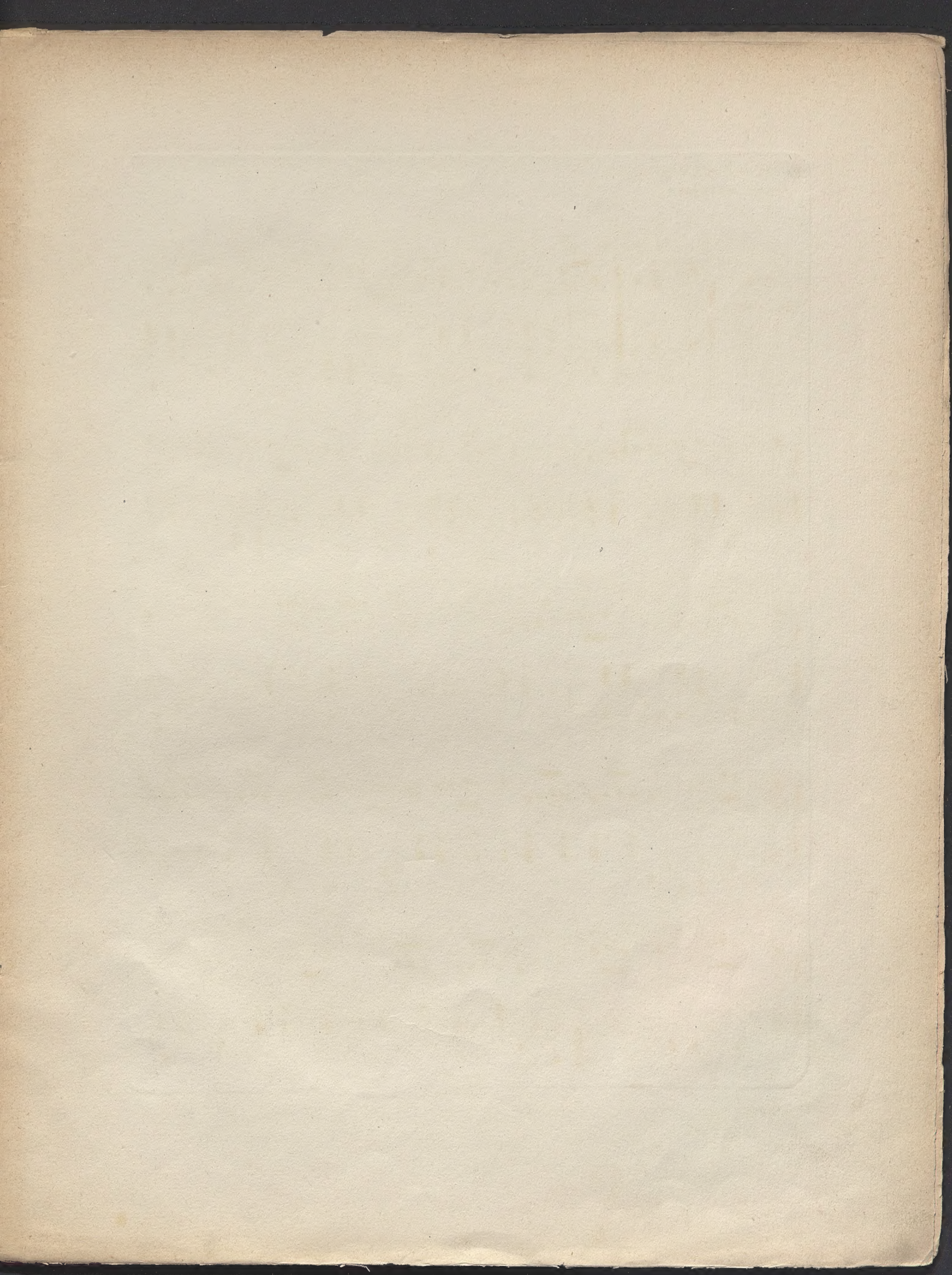
103, rue de Richelieu, 103.

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IV Mus

24





Quatre MAZURKAS

N^o 1.
MAZURKA

Lento = 108

rubato

Ped:

Ped:

Ped.

Red:

Ped:

Red:

Ped:

Ped:

Ped:

Ped:

Ped:

Ped:

Ped:

Ped:

Ped.

Ped:

Peđ:

Pod:

2^a con anima

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

cres

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

ritenuto a tempo

p dim

Ped: *

Ped: *

Ped: *

sempre più *p*

Ped: *

Ped: *

Ped: *

ritenuto

pp fine

Ped: *

Ped: *

Ped: *

Ped: *

Allegro non troppo 108

N° 2.
MAZURKA.

legato

sotto voce

il basso sempre legato

tr

piu f

dol

Ped: *

Ped: *

Ped: *

Ped: *

Ped: *

5

ritenuto rubato

Ped: * Ped: * Ped: * Ped: * Ped: * Ped:

ritenuto a tempo

Ped: * Ped: * Ped: * Ped: *

tr tr

piu f

6

First system of musical notation, piano accompaniment. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and arpeggiated figures. Dynamics include *p*, *fz*, *p*, and *pp*. The system concludes with a double bar line, followed by the tempo marking *ritenuto* and *a tempo*, and the word *dolce*. A *Ped.* marking with an asterisk is placed below the bass staff.

Second system of musical notation, piano accompaniment. The system continues the piece with similar chordal textures. Dynamics include *f* and *p*. The *sotto voce* marking is written above the treble staff. The system ends with a double bar line, followed by a *Ped.* marking with an asterisk below the bass staff.

Third system of musical notation, piano accompaniment. The system continues with arpeggiated chords. Dynamics include *f*. The system ends with a double bar line, followed by a *Ped.* marking with an asterisk below the bass staff.

sempre piano e legato

Fourth system of musical notation, piano accompaniment. The system begins with the instruction *sempre piano e legato* above the treble staff. The music consists of sustained, connected chords. Dynamics include *p*. The system ends with a double bar line.

Fifth system of musical notation, piano accompaniment. The system continues with sustained chords and some melodic movement in the bass. The system ends with a double bar line.

poco ritenuto a tempo

First system of musical notation, measures 1-4. Treble and bass staves with a key signature of three flats. The first two measures are marked 'poco ritenuto' and the last two 'a tempo'. The melody features a triplet in the final measure.

Second system of musical notation, measures 5-8. Continuation of the piece with trills marked in the melody.

Third system of musical notation, measures 9-12. Continuation of the piece with various melodic and harmonic patterns.

pp sotto voce

Fourth system of musical notation, measures 13-16. The piece continues with a 'pp sotto voce' marking.

fine

Fifth system of musical notation, measures 17-20. The piece concludes with a 'fine' marking and a double bar line.

Moderato con anima ♩ = 126

N^o 5.
MAZURKA.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo is 'Moderato con anima' with a quarter note equal to 126 beats per minute. The piece is labeled 'N^o 5. MAZURKA.' The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal markings are indicated by 'Ped:' followed by an asterisk. The second system includes the dynamic marking 'fz' (forzando) and 'p' (piano). The third system includes 'fz dolce' (forzando dolce) and '1^a' and '2^a' markings. The fourth system includes 'legato'. The fifth system ends with a 'Ped:' marking. The score is published by W. S. 1070.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides harmonic support with chords and moving lines. Pedal points are indicated by 'Ped:' and an asterisk at the end of the system.

Second system of musical notation. It includes dynamic markings 'fz' (forzando) and 'p' (piano). The notation continues with complex rhythmic patterns in both staves. Pedal points are marked throughout the system.

Third system of musical notation, divided into two parts. The first part is marked 'fz dolce' and includes a triplet. The second part is marked '1^a' and '2^a' with the instruction 'dolciss'. The system concludes with several pedal points.

Fourth system of musical notation, which includes the vocal line with the lyrics 'per - den - do - si'. The system ends with a double bar line and the word 'fine'. Pedal points are indicated at the beginning of the system.

Moderato ♩ = 152

Nº 4.
MAZIRKA.

N^o 4.
MAZURKA.

Moderato ♩ = 152

The image shows the beginning of a musical score for a Mazurka. The title 'N^o 4. MAZURKA.' is on the left. The tempo 'Moderato' and a quarter note equal to 152 (♩ = 152) are at the top. The music is written on two staves, treble and bass clef, in 3/4 time with a key signature of two flats (B-flat major). The right hand starts with a piano (p) dynamic and a melodic line, while the left hand has a bass line. The score is enclosed in a large bracket on the left.

The musical score is for a piece titled "Lento" by Franz Liszt. It is written for piano and celeste. The piano part is in the upper staff, and the celeste part is in the lower staff. The piano part begins with a "poco a poco" marking and a "cresc" marking. The celeste part has a "Ped." marking and a star symbol. The score is in 3/4 time and features a key signature of one flat (B-flat). The piano part consists of a series of chords and single notes, while the celeste part provides a harmonic accompaniment. The score is divided into measures by vertical bar lines, and the tempo is indicated by the word "Lento".

The image shows the final measures of the piano piece 'The Swan' by Camille Saint-Saëns. The score is written for piano and features a key signature of one sharp (F#) and a 3/4 time signature. The piece concludes with a double bar line and a 'dol' (dolce) marking. The dynamics range from piano (p) to forte (ff). The score includes various musical notations such as notes, rests, and slurs, and is marked with 'Ped.' (pedal) and 'ff' (forte) instructions.

First system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped:' below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped:' below the bass staff. Dynamics include *f*, *dim*, *accelerando*, and *ritenuto*.

Third system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped:' below the bass staff. Dynamics include *a tempo*, *cres*, and *ff*.

Fourth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped:' below the bass staff. Dynamics include *p*, *piu agitato*, *e stretto*, and *cresc*.

Fifth system of musical notation. Treble and bass staves. Pedal points marked with asterisks and 'Ped:' below the bass staff. Dynamics include *ff*, *1^a*, and *2^a*.

legato

sotto voce

1^a

2^a con anima

f

*Ped: ** *Ped: ** *Ped: ** *Ped: **

pp

f

*Ped: ** *Ped: ** *Ped: ** *Ped: ** *Ped: ** *Ped: **

dolcissimo

pp

ritenuto.

cresc

*Ped: ** *Ped: ** *Ped: ** *Ped: ** *Ped: ** *Ped: **

a tempo

ff *pp*

Ped: Ped: Ped:

con forza

ff

Ped: Ped: Ped: Ped: Ped: Ped: Ped:

sotto voce

pp *cresc*

Ped: Ped: Ped: Ped: Ped: Ped:

accelerando *ritenuto*

ff *dim:*

Ped: Ped:

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef and a key signature of three flats. The piece is marked with "Ped:" (Pedal) and "ff" (fortissimo) and "p" (piano). The score includes a variety of musical notation, including eighth notes, sixteenth notes, and chords. The piece ends with a final chord in the treble staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of eight measures. The first measure has a "6" written below the Treble staff. The second measure has a "V" written below the Treble staff. The third measure has a "V" written below the Treble staff. The fourth measure has a "V" written below the Treble staff. The fifth measure has a "V" written below the Treble staff. The sixth measure has a "V" written below the Treble staff. The seventh measure has a "V" written below the Treble staff. The eighth measure has a "V" written below the Treble staff. The Bass staff has a "Ped." (Pedal) marking at the beginning of each measure, followed by a star symbol. The piece ends with a double bar line.

riten

Ped: * Ped: * Ped: * Ped: *

calando

dim.

pp

Ped: * Ped: * Ped: * Ped: *

mancando

sempre

pp

Ped: * Ped: * Ped: * Ped: *

rallent

smorzando

fin

Ped: * Ped: * Ped: *

